

THE EAST

ARCHITECTS

NEWSPAPER

02_02.06.2013

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95



HIT THE WALL

Party Wall, the winning design for this year's MoMA/PS 1 Young Architects Program pavilion by Ithaca, New York-based CODA, is both monumental and delicate. *Party Wall* is the 14th project in the Young Architects Program. Its design, which aims to create a shade and cooling structure for the annual Warm Up performance series, uses a steel structure clad in a woven skin of waste wood. **continued on page 3**



Straightening Out Nouvel

When Michael Rosenfeld decided to relocate his eponymous gallery from 57th Street to Chelsea, he wanted to make sure he found just the right space for his gallery's works and clientele. So he surveyed the neighborhood, and over a three-year period visited a variety of spaces, touring sites with architect Richard Gluckman. His final choice: the ground-floor space in Jean Nouvel's **continued on page 7**



Ada Louise Huxtable, 1921–2013

The first time I met Ada Louise Huxtable, she was snickering gently over the latest irony in her career. It was probably 1994, and we were both at an event at the Museum of Modern Art. Huxtable was being rounded up, with fellow critics Paul Goldberger and Herbert Muschamp, for an Augustinian age portrait of the *New York Times'* architectural alums. Huxtable later would say that she was flattered but also amused that day: in her opinion, the paper had done everything possible to get her off the architecture criticism beat, where her frank appraisals of developer greed were causing problems up the line. She also later told me how she had wept with joy at the announcement of her win of a MacArthur "genius" grant in 1981, because it meant she could quit. We didn't really start to communicate, however, until much later when Huxtable wrote to compliment me on an acid review in **continued on page 9**

CONTENTS

04

NARCHITECTS GOES MICRO

06

AIA HONORS NATION'S BEST

08

STAMBERG AFERIAT'S COLORFUL WORLD

18

BOUMAN SPEAKS

04

EAVESDROP

09

AT DEADLINE

13

CALENDAR

17

MARKETPLACE

GOV PROPOSES INCREASED FUNDS FOR TRANSPORTATION

MASS TRANSIT

Massachusetts Governor Deval Patrick has introduced a state budget proposal for fiscal 2014 that proposes a significant increase in funds dedicated to improving and expanding public transit, highways, and infrastructure. Patrick's move follows an ambitious Massachusetts Department of Transportation (MassDOT) plan to expand the state's transportation infrastructure. The new budget sheds some light on how the state will raise the revenue to address the needs outlined in MassDOT's report, *The Way Forward: A 21st Century Transportation Plan*. In an effort to **continued on page 7**



AN DELVES INTO THE WORLD OF CUTTING EDGE MATERIAL SCIENCE. SEE PAGE 10

PRSRST STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

The Architects Newspaper
21 Murray St., 5th Floor
New York, NY 10007



LAUFEN Breaks the Mold to Create A Revolution in Ceramics

Advances in ceramic design have traditionally focused more on the design than the genetic make-up of the actual ceramic. At LAUFEN, creators of the idea of the bathroom as a living space, the focus is always both; good design and innovative technology are inherent in every LAUFEN product. So it is really not a surprise that they have just announced the first in a series of new products using SaphirKeramik, a revolutionary material years in the making. SaphirKeramik is considerably harder and has a greater flexural strength than traditional forms of ceramic. SaphirKeramik turns the old material into completely new shapes: closely defined radii and edges are possible with thin walls which until now have not been seen in sanitary ceramic.



Dr. Werner Fischer, Research Director of LAUFEN, shows the new SaphirKeramik (right) in comparison to conventional ceramic (left).

LAUFEN named the material SaphirKeramik to reference the addition of the mineral corundum, which occurs in nature in different modifications as a component of sapphire. This mineral is also used in the watch industry to produce sapphire glass dials and its hardness is surpassed only by that of diamonds.

Until now, ceramic design was limited to vitreous china and fine fireclay; each which have advantages and certain disadvantages. Vitreous china excels because of its waterproof qualities but it cannot be used to manufacture large ceramic pieces. Fireclay has traditionally been used to manufacture pieces such as LAUFEN's Tam Tam or Menhir, both large floor-standing vessels. With SaphirKeramik, the hardness of the material permits shapes which were previously not possible. A more delicate design language, more defined in shape and line, becomes possible – exactly matching the ideas behind contemporary architectural design.

What does this mean for architects and designers? It means even more precise edges are possible. It means sinks and vanities will be as thin as possible yet even more durable. Contemporary ceramic design will no longer be limited because of size or weight. Think of the possibilities.



Cut-away images of LAUFEN Palomba Collection washbasin and Living City washbasin show the design benefit of using fine fireclay because of its ability to design larger vanities with curves in a stable way

Here are more benefits of SaphirKeramik:

- **Flexural strength** – the material is measured at an average of over 120 kp/mm² – which is comparable with steel and twice as high as that of vitreous china.
- **Thinner** – the greater hardness permits thinner walls and simplified structure of the ceramic parts, which in turn results in less material, lower weights and benefits in terms of sustainability: fewer raw materials are required and lower energy consumption in firing, production and transport.
- **Design possibilities** – given the incredibly thin radii of the products: 1 2-mm radii for edges and 2 mm radii for corners are technically feasible with SaphirKeramik. The state of the art for classic ceramics is radii from 7 to 8 mm.
- **Hygiene** – the material is insensitive to abrasive cleaners and mechanical abrasion.

Dr. Werner Fischer, Research Director of LAUFEN worked on the recipe to incorporate SaphirKeramik into ceramic processing and manufacturing for years, and while he will not reveal the exact components, he's happy to share the benefits of this long-awaited innovation.

No matter what your bathroom design needs... LAUFEN has solutions.

LAUFEN

Bathroom Culture since 1892  www.laufen.com

For more information, please contact
New York's Manager of Global Projects, Lisa Gold
at 1.917.757.9385 or lisa.gold@laufen.com
www.nyc.laufen.com

PUBLISHER
Diana Darling
EDITOR-IN-CHIEF
William Menking
EXECUTIVE EDITOR
Alan G. Brake
MANAGING EDITOR
Aaron Seward
ART DIRECTOR
Dustin Koda
MIDWEST EDITOR
Chris Bentley
WEST COAST EDITOR
Sam Lubell
ASSOCIATE WEB EDITOR
Branden Klayko
ASSOCIATE EDITOR
Nicole Anderson
CONTRIBUTING EDITOR
Molly Heintz
ASSISTANT MARKETING MANAGER
Adriana Echandi
ACCOUNT EXECUTIVES
Lynn Backalenick
Marcia Renert
CIRCULATION ASSISTANT
Ronni Tan
EDITORIAL INTERN
Jaclyn Hersh

CONTRIBUTORS

MARISA BARTOLUCCI / SARAH F. COX / DAVID D'ARCY /
 THOMAS DE MONCHAUX / ROB GREGORY /
 PETER LANG / ALEXANDRA LANGE / LIANE LEFAIVRE /
 STEPHANIE MURG / LUIGI PRESTINENZA PUGLISI / KES-
 TER RATTENBURY / CLAY RISEN / D. GRAHAME SHANE /
 ALEX ULAM / GWEN WRIGHT / PETER ZELLNER

EDITORIAL ADVISORY BOARD

PAOLA ANTONELLI / M. CHRISTINE BOYER /
 PETER COOK / WHITNEY COX / MELISSA FELDMAN /
 ODILE DECO / TOM HANRAHAN / SARAH HERDA /
 CRAIG KONYK / REED KROLOFF / JAYNE MERKEL /
 SIGNE NIELSEN / HANS ULRICH OBRIST /
 JOAN OCKMAN / KYONG PARK / CHEE PEARLMAN /
 ANNE RIESELBACH / TERENCE RILEY / KEN SAYLOR /
 MICHAEL SORKIN / MARK STRAUSS

GENERAL INFORMATION: INFO@ARCHPAPER.COM
 EDITORIAL: EDITOR@ARCHPAPER.COM
 ADVERTISING: DDARLING@ARCHPAPER.COM
 SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM
 REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 11, ISSUE 2 FEBRUARY 6, 2013. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY. POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR. INSTITUTIONAL \$149.00 ONE YEAR. ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
 PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

NEW YORK'S NEW CORPORATE QUARTERS

New York City's urban landscape is about to experience a new typology that will alter how we live, take pleasure in and participate in the city. The physical changes in the city since the 1970s, when gentrification moved through formerly abandoned row house neighborhoods and industrial loft quarters, has been widely chronicled in scores of essays, academic texts and real estate publications. The residential transformation of the Upper West Side oozing out from attractions created by Lincoln Center, the mallification of SoHo, and the theming of Times Square are only three of the popular tropes New Yorkers have come to know, debate, and live with. But perhaps because we have been blinded by the well tended new landscapes of the Bloomberg era—the High Line, dedicated bicycle lanes, creatively configured public spaces—we don't see the more profound changes taking place the city. In front of our glazed eyes, huge zones of New York are becoming steel and glass corporate quarters in both elevation and plan. Manhattan of course has always been a commercial center (The 1811 Commissioners Grid plan took raw land and created "real estate"). The city at its best had wealthy zones like Fifth and Park Avenues a few short blocks from rent controlled tenements along Lexington and even Madison Avenues. What is new about the large corporate quarters now under construction is that they are all being planned and designed in a "whole cloth" fashion in a single glass and steel style for a single class of users and residents. The first of these zones—the World Trade Center Complex, Hudson Yards, Cornell's Roosevelt Island technology campus, Atlantic Yards, and if the Mayors planning and real estate gurus had their way, the Sunnyside Yards in Queens—all have their precedents in exurban corporate campuses and districts across American.

But in New York these corporate landscapes have a unique profile—except for the Cornell campus—in that they are built on concrete pads above parking and transportation lines that link them to the surrounding city and boost and their values as real estate. Like Battery Park City, which may be considered a precursor and a model for these developing quarters, they are purposely isolated and apart from the surrounding city liked a suburban gated community. The World Trade Center is the first of these places to arise in New York, and though it has the powerful Michael Arad memorial at its center and humanly scaled Snøhetta museum, we won't really understand this landscape until the scaffolding and chain link fence come down on its perimeter. Though its plan partially inserts the old Manhattan grid into the project, from the look it, it will be a monstrosously scaled landscape of foreboding spaces, underground shopping and bland skyscrapers landing on bare concrete. The quality of the area is typified by Tower One, the 1776 foot-tall boring and bland middle finger to the rest of the city. This landscape represents a sad lost opportunity for what could have been a model of a mixed-use quarter that resembles the best part of this metropolis. But this type of attention was never devoted to that other corporate city on a concrete pad, Hudson Yards, which seems to be planned on the commercial district of Houston rather than New York. The High Line will of course meander through this area and it will have at least one fascinating new urban type, Diller, Scofidio + Renfro's Culture Shed, which will role along tracks just next to the elevated park. But from the looks of the shiny real estate presentation drawing of the area, it will likely be the most corporatized landscape this city has ever seen. Some may consider Hudson Yards a "planned" community but in truth it is the result of a process that only looks at the bottom line (and the Houston streetscape) not what this city has been at to best or might be at its best in the future. **WILLIAM MENKING**



COURTESY CODA

HIT THE WALL continued from front page

Party Wall's structure arches into the various courtyard spaces, creating different zones of shade and water. Polyester bags filled with water are suspended within the structure, and small stages placed at the base of the wall provide a variety of spaces for programming. Ithaca-based skateboard company Comet is donating waste wood from skateboarding manufacturing, which CODA principal Caroline O'Donnell is using to create a luminous wrapper for the structure. "It's not a lacy parametric skin," O'Donnell told AN. "There are eight different kinds of skateboard forms, and each board has its own errors, which produce surprising effects."

O'Donnell said she had studied previous winners and noted that most created a canopy for shade. "The first thing we did was a sun study," she said. "We then determined how tall a wall would need to be to provide shade. Just building another canopy wasn't interesting to us."

The wood that the skateboard company uses is from sustainably managed forests in the region. The Young Architects Program has increasingly emphasized sustainability in recent years.

"The project responds to the scale of the city and cleverly repurposes waste materials," said Pedro Gadanh, curator in MoMA's Department of Architecture and Design. "The way that [O'Donnell] used local resources will be something that architects will do by necessity in the future. It's important that the Young Architects Program reflect where the profession is going."

CODA's design bested proposals by Leong Leong, Moorehead & Moorehead, TempAgency, and French 2D.

The Young Architects Program has expanded to museums in Turkey, Chile, and Italy. **ALAN G. BRAKE**

CORRECTIONS

In this year's resource guide feature (Master List AN 01_01.16.2013) AN made the following errors.

AN ran a quote from John Gering at HLW commending Heintges for the fine work it

did on the new facade of the United Nations Secretariat building. The quote from Gering was included without the approval of the United Nations and without the knowledge of HLW.

The quote suggested that Heintges' role

had been that of a consultant to HLW. In fact, Heintges was the Architect and Architect of Record as well as specialist consultants for all of the UN facade work, including the Secretariat curtain wall.

AN should have credited H.M. White Site

Architects for their work on the Brooklyn Botanical Garden Visitors Center.

We also regrettably misspelled the name of Claire Weisz and did not list the full name of her firm, which is WXY Architecture + Urban Design.

FOLLOW US AT WWW.ARCHPAPER.COM, FACEBOOK.COM/ARCHPAPER, AND TWITTER.COM/ARCHPAPER



> THE ALCHEMIST
1111 Lincoln Road
Miami, FL
Tel: 305-531-4815
Architect: Rene Gonzales

MICHAEL STAVARIVIS

Shop for your designer goods in style at the newest Alchemist boutique on Lincoln Road, the Fifth Avenue of Miami Beach. Rene Gonzales' newest design for the Alchemist boutique, located within Herzog and de Meuron's famous parking structure, ventures far from his original space for the retailer. However, it has drawn similar praise for being both luxurious and sleek.

In his first design, Gonzales exposed shop merchandise from the outside, using a 306-degree transparent glass facade. His new design pockets these contents along angled, saw-tooth shelves that jet out from the shop's perimeter, concealing clothing racks from street view. "The first store is meant to incorporate the environment and capture light and the Miami skyline," Gonzales said. "Here, it's the opposite. This store allows you to envision yourself in another place."

Eye-catching, color-changing LED light strips line the interior walls, and neon seating streams through the shop, adding pops of color to clean white walls. The space transforms into a natural escape as it tunnels to the rear-fitting rooms; these are located behind a wall bathed in projections of tropical landscapes by artist Paris Kain that complement the natural wood beams and floors. With melamine-foam ceilings and walls, the shop is insulated from heat and noise, offering customers a cool and stimulating respite from Miami's hot hustle.

JACLYN HERSH

DECON ARTISTS

On January 22, Mark Wigley, Bernard Tschumi, and Peter Eisenman took the stage in MoMA's theater to reflect upon *Deconstructivist Architecture*, the landmark 1988 exhibit curated by Wigley and Philip Johnson. The press release at the time described the featured architects—including Coop Himmelblau, Frank Gehry, Zaha Hadid, Rem Koolhaas, and Daniel Libeskind, along with Tschumi and Eisenman—as "obsessed with diagonals, arcs, and warped plans." In a where-are-they-now moment, Wigley said, "It occurred to me that only Daniel Libeskind thought the show was about the future, and he still seems to be designing for the show, and that seems to be not a good idea." And the sniping didn't stop there. Eisenman, despite refusing to hold the microphone to his mouth, could be overheard saying what kind of exhibit he would—or rather, wouldn't—do, if given the chance: "Well, it *wouldn't* be like the biennale of last fall, which was sort of a discount supermarket of everything that was going." "Including you," zinged Wigley.

BEAUX ARTS BRIDE

A more harmonious event—nary an architect in sight—took place last month at the Century Club: *AN's* former Editor-in-Chief Julie Iovine tied the knot. Congrats, Julie!

SEND RED SCARVES, AMPLIFIERS, AND JORDAN ALMONDS TO EAVESDROP@ARCHPAPER.COM



nARCHITECTS-LED TEAM WINS MICRO-APARTMENTS COMPETITION

mock-up apartment designed by Annie Gross with furniture and fittings by Resource Furniture and Duravit.

The building hosting the units chosen will be one of the first multi-family buildings developed using modular construction in Manhattan. Like Atlantic Yards' B2 development, it will be pre-fabricated at the Brooklyn Navy Yard.

Eric Bunge, principal of nARCHITECTS, described the design layout as a "canvas and a toolbox," which will provide plenty of light, with 9' to 10' floor-to-ceiling heights and Juliette balconies that Bunge says will make the front room "feel more urbane." Within the building, residents will have access to common spaces, a shared lounge, a fitness room, and a rooftop garden for possible farming.

"What we call the 'toolbox,' everything is built in," said Bunge. "And the 'canvas,' as we call it, is just a very simple and flexible space. We want to make sure that the residents have a certain amount of amenities, but at the same time the freedom to—as on a canvas—paint their own picture."

The city enlisted leaders in architecture to serve on the jury: Maya Lin; Richard Plunz, director of the Urban Design Program at Columbia University; Barry Bergdoll, chief curator of Architecture & Design at the Museum of Modern Art; and architect Bjarke Ingels.

The Bloomberg administration says that if this project is successful, the next likely step will be changes in regulations, in the near future. **NICOLE ANDERSON**

LIVING SMALL

The Bloomberg administration has never been shy about challenging rules and regulations, and in response to the growing need for more affordable housing, the city, last July, launched the adAPT NYC Competition, asking architects and developers to think big, but on a very small scale. The design goal was a model for a micro-unit apartment building, to be constructed on a city-owned site in Kips Bay.

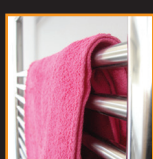
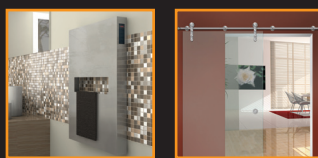
The winning team—nARCHITECTS, Monadnock Development, and Actors Fund Housing Development Corporation—accordingly conceived of "My Micro NY," a 55-unit building that will offer affordable and bite-size housing, made up of units ranging between 250 and 375 square-feet apiece.

"The growth rate for one- and two-person households greatly exceeds the households with three or more people, so we have a shortfall now of about 800,000 homes, and it will only get worse," Mayor Michael Bloomberg said at a January 22 press conference at the Museum of the City of New York.

"Addressing the challenge requires us to think outside the box, and as it were, outside the current zoning regulations. Those limits were created decades ago for a different time and a very different population."

After reviewing 33 submissions from firms across the country, Bloomberg said, the judges chose the winning design because it made "innovative use of compact space" and was also "attractive, livable, and offered competitive priced rents."

The museum is featuring models of the submissions from four notable teams at its new exhibit, *Making Room: New Models for Housing New Yorkers*. The teams are: Jonathan Rose Companies, Curtis + Ginsburg, and Grimshaw; Durst Organization and Dattner Architects; Blesso Properties, Bronx Pro, Hollwich Kushner, James McCullar Architecture, and Handel Architects; and Abby Hamlin, Chrystie Street Development, Rogers Marvel Architects, Future Expansion Architects, and Community Solutions. The exhibition also includes a

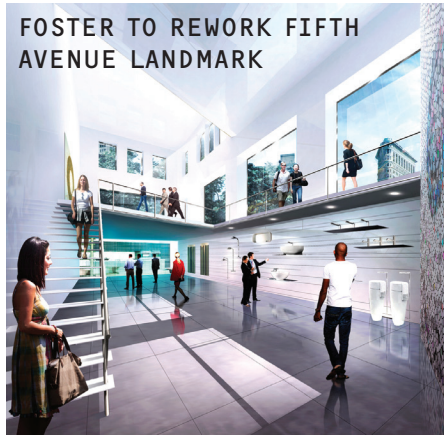


DECORATIVE STAINLESS STEEL HARDWARE
HEATED TOWEL WARMERS | SLIDING DOOR SYSTEMS | HARDWARE & PULLS

Amba
products

ambaproducts.com
+1 (404) 350-9723

FOSTER TO REWORK FIFTH AVENUE LANDMARK



COURTESY FOSTER + PARTNERS

changes will be presented for approval to the LandMarks Commission.

For now, renderings of the 18,000-square-foot interior show a sleek, multi-level showroom connected to the street with large, open windows. The top floor will house a tile and stone materials library that will be open to architects and designers. Santiago Mament, Porcelanosa's U.S. director of sales and marketing, said that because of the structure's location on an open plaza, just across from the iconic Flatiron Building, 202 Fifth represents an enormous branding opportunity. "We want the building to be a meeting point and a place for events conferences," he said.

Originally designed by architects Ely Jacques Kahn and Alan Buchman, and completed in 1918, 202 Fifth was once home to Commodore Manufacturing Corp. and Criterion Bell & Specialty Co., Brooklyn-based companies producing Christmas ornaments. The prominent "Commodore Criterion" name atop the building will be replaced by that of Porcelanosa. And the Dickensian Christmas carolers? They will most likely be retired, said Mament.

Porcelanosa's new store will have a prominent place in a neighborhood that has undergone a renaissance in the last five years. Boutique hotels like the Ace and NoMad just to the north have brought a new cachet, while emporiums like Eataly have dramatically increased foot traffic on the surrounding blocks. Jennifer Brown, executive director of the Flatiron 23rd Street Partnership, said that increased use of ground-floor space in many buildings has given the area new vitality. **MOLLY HEINTZ**

CORNER STORE

By the summer of 2014, a Flatiron neighborhood fixture will have a new identity. The Commodore Criterion building at 202 Fifth Avenue is best known for ceramic statuettes of Christmas carolers perched above its entrance and window displays featuring Santa and his elves. But in 2012 the building was purchased for \$40 million by Porcelanosa, a manufacturer of tile and bathroom fixtures. The Spanish company, which has 18 showrooms throughout the United States, has gutted the interiors and plans to convert the six-story landmarked building into a swanky Fifth Avenue flagship designed by Norman Foster.

"The design will restore historic aspects of the exterior and create a new interior experience of large-volume showroom spaces—all within the context of a sustainable agenda," Foster said in a statement. The exterior will be largely preserved, he said; and any proposed



COURTESY RICHARD MEIER & PARTNERS

Bernhard Karpf, associate partner, said was to create a hybrid building that was "like a city in itself," which creates "property lines" that carves out distinct areas for rentals, offices, and shops.

The facade will have geometric accents and floor-to-ceiling glass. In response to the trend of what Karpf describes as "overly articulated" buildings in Hamburg, the firm decided that "instead of making a lot of noise from the outside of building, we would make some noise from the inside." An enclosed atrium with a sculptural staircase will provide a shared circulation space and also host events and exhibitions.

The firm is working with a façade consultant to develop an insulated facade with adjustable sunshades between the glass to meet Europe's stricter energy requirements and make the building as sustainable as possible. **NA**

UNVEILED

ENGEL & VOLKERS HEADQUARTERS

Richard Meier & Partners has unveiled its design of a new hybrid building in Hamburg that will serve as the headquarters for Engel & Volkers, an international real estate company. The

project integrates residential, commercial, and office space into one cohesive structure, while also taking a nuanced approach to the German courtyard building.

Meier & Partners' mixed-use building was selected in an competition over submissions by Foster + Partners and Zaha Hadid Architects. The challenge,

Architect: Richard Meier & Partners
Developer: Engel & Volkers
Location: Hamburg, Germany
Completion: 2015

MASTERS OF ARCHITECTURAL ELEMENT REPLICATION



With the only two Pneumatic Gravity Drop Hammers in the New York Metropolitan area, we are able to create exact reproductions of existing designs that are identical to the **ORIGINAL** and meet strict landmarked specifications. Stampings can be made to replicate new designs or from drawings and photographs of original pieces that no longer exist.



BUILDINGSNY

Come visit us at Booth 1033 April 24-25

87 Bowne St.
Brooklyn, NY 1123138-09 Vernon Blvd.
Long Island City, NY 11101

(718) 786-1774

gothammetals.com

Landmark and Historical Reproduction
Custom Metal Reproduction Stampings
Architectural Shop Drawings
Luxury Retail Store Fixtures and POP Displays

Commercial Architectural Metal Fabrication
Copings and Flashings
Skylights with Thermal Break Option
Complete Architectural Surveys

Cast Iron Reproduction
Standing Seam Domes & Barrel Roofs
Custom Brackets and Plates
Hidden Fastener Streamline Wall Panel

GOTHAM
METALWORKS
by Extetch

Custom Fabrication and Design

AIA HONOR AWARDS



AIA HONOR AWARDS IN ARCHITECTURE
Mason Lane Farm Operations Facility (4)
 De Leon & Primmer Architecture Workshop
 Goshen, Kentucky

Art Stable
 Olson Kundig Architects
 Seattle, Washington

The Barnes Foundation
 Tod Williams Billie Tsien Architects
 Philadelphia

Boat Pavilion for Long Dock Park (1)
 Architecture Research Office (ARO)
 Beacon, New York

Centra Metropark
 Kohn Pedersen Fox
 Iselin, New Jersey

**Clemson University,
 Lee Hall College of Architecture (2)**
 Thomas Phifer and Partners
 Clemson, South Carolina

Milstein Hall, Cornell University(3)
 OMA and KHA Architects
 Ithaca, New York

Morse and Ezra Stiles Colleges, Yale University
 KieranTimberlake
 New Haven, Connecticut

**The New York Public Library
 Exterior Restoration**
 Wiss, Janney, Elstner Associates
 New York

Saint Nicholas Eastern Orthodox Church
 Marlon Blackwell Architect
 Springdale, Arkansas

Vancouver Convention Centre West
 LMN Architects; Musson Cattell Mackey
 Partnership; DA Architects + PLanners
 Vancouver, Canada

INTERIOR DESIGN
Todd Bolender Center for Dance and Creativity
 BNIM
 Kansas City, Missouri

PACCAR Hall, University of Washington
 LMN Architects
 Seattle, Washington

McAllen Main Library
 Meyer, Scherer & Rockcastle
 McAllen, Texas



Lamar Advertising Corporate Headquarters
 Eskew+Dumez+Ripple
 Baton Rouge, Louisiana

Doc Magic
 RA-DA
 Torrance, California

Chicago Apartment
 VJAA
 Chicago

**Charles Smith Wines Tasting Room
 and World Headquarters**
 Olson Kundig Architects
 Walla Walla, Washington

BNIM Iowa
 BNIM
 Des Moines

**Blessed Sacrament Chapel and
 Abbey Church Pavilion**
 VJAA
 Collegeville, Minnesota

URBAN DESIGN
SUPERKILEN
 BIG | Bjarke Ingels Group
 Copenhagen, Denmark



Rock Street Pocket Housing
 University of Arkansas
 Community Design Center
 Fayetteville, Arkansas

Parkmerced Vision Plan
 Skidmore, Owings & Merrill
 San Francisco

National September 11 Memorial
 Handel Architects
 New York City

Nanhu New Country Village Master Plan
 Skidmore, Owings & Merrill
 Jiaxing, China

The Great Lakes Century – a 100-year Vision
 Skidmore, Owings & Merrill
 Great Lakes Region

Coal Harbour Convention District
 LMN Architects; Musson Cattell Mackey
 Partnership; DA Architects & Planners
 Vancouver, Canada

Burnham Place at Union Station
 Shalom Baranes Associates; HOK
 Washington, D.C.

BROOKFIELD BREAKS GROUND ON MANHATTAN WEST



COURTESY BROOKFIELD

YARD PARTY

Manhattan's far West Side, one of the nation's busiest construction sites, got even busier on January 15, when Brookfield Properties officially added its \$4.5 billion Manhattan West project at 9th Avenue and West 33rd Street to

the roster of mega-developments rising in the Hudson Yards District.

Construction has begun on a \$680 million prefabricated deck spanning Amtrak's West Side rail yards leading to Penn Station, which will support a new 1.5-acre plaza by James Corner Field Operations; the plaza will be flanked by three SOM-designed skyscrapers. "From Battery Park to Riverside Park, it's just amazing how much development there has been all along the West Side," Mayor Michael Bloomberg said at the January 15 ground-breaking. The Mayor attributed the success of the West Side to a 2005 rezoning of the Hudson Yards district and to the city-funded 7-line subway extension. Over \$6 billion has been invested in the area since 2005, Bloomberg said.

The deck that will span Amtrak's rail yards will consist of 16 prefabricated, post-tensioned concrete bridge structures covering 60 percent of the five-acre Manhattan West site. "Initially we planned a platform that involved a very elaborate system of structural steel down at the track level," Brookfield CEO Dennis Friedrich said. "We challenged our engineering teams, and they came up with a new plan called a 'segmental precast bridge system'" designed to minimize disruptions to track levels, reduce costs, and

speed up construction time.

Twin office towers will anchor the corners of the site, with each containing 2 million square feet of office space. "The vision for the office towers is a polished piece of metal," said Gary Haney, design partner at SOM. "We're bending the edges and curving the façade as a reinterpretation of Brancusi's *Bird in Space*."

He noted that the subtle curves of the towers will give them an uplifting feeling of flight. "We saw the two towers as a pair," Haney added. "They're very much a gateway to lead you through to the new West Side."

The 900-foot-tall north tower will be built first, with a core anchored in bedrock to the side of the platform, and cantilevered floors hanging over the rail yards, allowing for smaller columns at the perimeter. The south tower could stand up to 1,200 feet tall, with a more complex structure built over the rail yards.

On 31st Street, an 800-unit residential tower built on solid ground will have its own visual identity. "We wanted to make the residential tower feel like it belongs in the world of the High Line," Haney said. "We didn't want it to look like a smaller office building."

The design is still under development,

but the 850-foot-tall tower could be clad in handmade zinc tiles. Altogether, the campus will contain a total of 5.4 million square feet of space.

An existing 16-story tower already spanning the yards is also being redeveloped by Brooklyn-based firm REX, which includes a new skin for the Brutalist structure originally designed by Davis, Brody & Associates, in 1970.

Field Operations' 100-foot-wide swath of new public space is imagined as a recreated 32nd Street forming a pedestrian link with Hudson Yards and park amenities farther west. Haney said the public spaces will form a series of five distinct parks, all with different qualities, including a new elevated arcade carved into the south facade of 450 West 33rd Street that could one day connect to the High Line.

A massive mechanical "launcher" that will set the platform pieces in place is currently being fabricated off-site. Platform construction is expected to be complete by late 2014, at which time Brookfield can begin building the first office tower, with the first tenants arriving on site as early as 2016.

BRANDEN KLAYKO

STRAIGHTENING OUT NOUVEL *continued from front page* enigmatic condo tower on the West Side Highway.

The ground-floor location, the distinctive architecture of the building, the double-height gallery space, and the ability to purchase it as a condo were all selling points for Rosenfeld and his gallery director, Halley Harrisburg.

Yet for all its strengths, Nouvel's space also posed significant challenges, particularly for a gallery. The raw interior included massive slab-like structural columns and a curved facade at the corner of 19th Street and Eleventh Avenue. Other challenges included Nouvel's collage pattern of windows and a harsh northwest exposure.

Gluckman said his task was to "quiet the space down" and "straighten it out a bit," while tailoring it to the needs of the gallery.

Rosenfeld's gallery focuses on 20th century works, allowing for more intimate gallery spaces than contemporary works usually require. "There's something 'residential' about the scale," Gluckman said of the space.

Though that space is 19 feet high, the gallery being housed there needed a mezzanine level for conservation, storage, and meeting areas. This level now fills roughly two-thirds of the space, while a large open gallery at the end of the L-shaped gallery uses the remaining double-height space, creating a contrast between intimate and grand areas for viewing art. Gluckman also placed the reception desk in front of the curved wall, and floated

freestanding facade in front of the glass walls to manage the light, which was further mitigated by translucent Lutron shades.

Drawing on various midcentury modern precedents for residences and corporate lobbies, Gluckman chose a cool white terrazzo floor. "We chose a nondirectional floor so that we would not compete with the varied geometries," the architect said. The private offices and library have a luxurious but understated atmosphere, rounded out with plenty of classic modern furniture, including Saarinen tulip chairs and Eames aluminum group seating.

The build-out of the space unfortunately coincided with Hurricane Sandy, and though the space is three feet above street level, the basement flooded, and the ground floor took on two inches of water. "I think every architect, client, and builder is rethinking if and how to use spaces," Gluckman said of that experience.

According to gallery director Harrisburg, the basement is too valuable not to use, though it cannot be used for art storage. Instead, the gallery will store its files and archives there, and put all file cabinets onto wheels to ease their evacuation in advance of future storms.

One unresolved area for the gallery is the concrete entry court, just behind Nouvel's metal and glass facade. "The courtyard is ripe for exploitation," Gluckman said. Rosenfeld and Gluckman said they hope to make that area more inviting but will need permission from the building first. **AGB**

MASS TRANSIT *continued from front page* tackle the critical issues in both the short and long term, Governor Patrick has proposed a \$13 billion capital investment to transportation over the next 10 years, with a \$269 million increase for 2014, to implement the changes recommended in the report. This new investment would make sweeping changes, eliminating MBTA's deficit, committing an additional \$100 million to Chapter 90 local bridge and road funding, and providing better MBTA service by expanding hours and restoring weekend service that had been cut.

"We commit to reinvesting in our transportation system to ensure we can pay the bills we inherited; repair our aging roads, rails, and bridges; and make targeted expansions, to unlock long-term economic development across the state," said Governor Patrick in his January 23 announcement of the new fiscal budget.

The Patrick administration recommends, over the next decade, that funds be directed toward a number of large-scale projects, from building and establishing better rail service in South Coast and Western Massachusetts to replacing old buses and cars on the Red, Orange, and Green lines.

"I think it is really notable that in the projects slated for investments there is no highway widening or off ramps proposed," said André Leroux, executive director of Massachusetts Smart Growth Alliance. "This is about investing in the current system and making it better, and thinking ahead in the changing ways of how we live and want to live."

Governor Patrick's plan to loosen up funding for these costly initiatives would include raising the income tax from 5.25 percent to 6.25 percent, and lowering the

sales tax from 6.5 percent to 4.5 percent; resulting funds, according to Massachusetts Budget and Policy Center's budget brief, would go to a Commonwealth Public Infrastructure fund for "transportation and infrastructure projects." Revenue also would come through an increase in Turnpike tolls, MBTA fares, and Registry of Motor Vehicles fees. The Governor further recommends raising the cigarette tax by \$1 per pack.

A few potential revenue sources that MassDot recommended in its report were absent from the Governor's proposal, however. These included a "green fee," a fee based on a car's carbon emissions, and a vehicle miles traveled tax.

Leroux pointed out that the transit system suffered a substantial financial loss after the Big Dig, which "saddled the MBTA with \$2 billion of debt." This boost in funding not only will improve transportation services within the Boston area, but also help build infrastructure and implement changes in regions that might have been neglected during that period.

Before the Patrick administration can move forward with its aggressive proposal, the House and Senate must approve the budget, and that might ultimately take some compromising. The Governor, however, is in a good position to bargain. As the *Boston Globe* pointed out, because lawmakers are not up for re-election in November, they may be more likely to "consider at least some tax increases."

"This proposal is thoughtful," Leroux said. "We can't just get our system up to repair. We have to think of how to stay competitive, especially with rail. We need to increase choices all over the state and not just in the Boston area." **NA**

COURT ROOM



A state-of-the-art arena with unparalleled sightlines and an interior environment as dynamic as its sculptural exterior, **Barclays Center** is New York's first major new entertainment venue in nearly a half century. But while the arena's unique steel paneled facade may stop traffic outside, it's the elegant long span steel roof structure inside that enables crowds to enjoy column-free views of show-stopping performances. Architects **SHoP** and **AECOM** with structural engineer **Thornton Tomasetti** made sure that, long after its first sold out performance, Brooklyn would have a new living room where every seat is always the best seat in the house.

Structural steel Right for any application

For help achieving the goals of your next project, contact the Steel Institute of New York.



Publisher of *Metals in Construction*
211 E 43 ST | NY, NY 10017 | 212-697-5553 | www.siny.org

Arena Design Architect: SHoP Architects
Arena Architect: AECOM
Design Builder: Hunt Construction Group
Structural Engineer: Thornton Tomasetti
Photo: Bess Adler

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2013

GEMINI G.E.L.



SHELTER ISLAND HOUSE



SELBY/VAIL HOUSE



THE SAGUARO PALM SPRINGS



TOP ROW: JOSHUA HOMER; BOTTOM ROW LEFT: PAUL WARCHOL; RIGHT: TIM STREET PORTER

Paul Aferiat and Peter Stamberg met each other at the opening night of the Cooper-Hewitt, National Design Museum at its current 5th Avenue location on Oct 8, 1976. The Museum launched with a landmark exhibition, *Man Transforms/Aspects of Design*. Created by chief of exhibitions Dorothy Globus and curated by Paolo Portoghesi, the exhibit reintroduced the public to “the mundane and the ordinary in unexpected and cogent contexts that surprise, charm, amuse, and illuminate,” according to the museum. In fact, this description could also describe the architecture and design work of Stamberg Aferiat since they began their practice in 1989.

In the exhibition, Meier (along with Buckminster Fuller, Arata Isozaki, Ettore Sottsass, and OM Ungers) was given a room to design and Aferiat was working on the installation. Stamberg had recently graduated from the AA in London, where he studied with Charles Jencks, and had opened an office in New York and published a book on self-made furniture: *Instant Furniture: Low-Cost, Well-Designed, Easy-To-Assemble Tables,*

Chairs, Couches, Beds, Desks, and Storage Systems. They met their first client, Lucy Suarez, walking through the Union Square market. She commissioned them to renovate her 1977 Richard Meier apartment, which Aferiat knew from his time working with Meier. They added boldly to the existing residence—and this became a signature of their architecture even today—overlaying a Matisse-inspired color palette on Meier’s pristine white walls. These colors they say, “reflected the animated personalities of the clients.” Like all their projects, however, the approach is based on Newtonian observations on how phenomena are perceived. This concern for color began with a desire to overcome the 1970s modernist debate between the Grays and the Whites and an interest in reception based on phenomenology and semiotics. The architects often base their designs on the “Anti perspective” ideas of their friend David Hockney, but it is color that they introduce into every project. There is certainly no other architecture office practicing today who use such hues and contrasting colors in such a bold manner. **WILLIAM MENKING**

GEMINI G.E.L.
NEW YORK

Gemini, one of the foremost print lithographers in the world, asked the architects to create both an exhibition space and offices in a small space. Stamberg and Aferiat utilized, as they do in many of their projects, free floating partitions. Here they create the two programmatic spaces. Further, a mixture of colorful full-height partitions provides the flexibility for both large and small scale installations in the 2,500-square-foot gallery.

SELBY/VAIL HOUSE (BARNES
HOUSE ADDITION AND RENOVATION)
MOUNT KISCO, NEW YORK

The firm was asked by new owners to renovate and propose a 6,000 square foot addition to Edward Larrabee Barnes’s personal residence in Mount Kisco, New York. They wanted the house doubled in size without diminishing the strength of the original. The architects designed a large triangular corrugated metal screen wall, inspired by Barnes, that acts as a backdrop to the original design and diminishes the scale of the new addition by subtly reflecting the sky and the surrounding property. “Finally a limited palette of materials and utilized light, view, form, and fine detailing create a variety of intimate and grand spaces suited to the client’s needs,” the architects said.

SHELTER ISLAND HOUSE
SHELTER ISLAND, NEW YORK

This house, which the architects designed for themselves, sits in a small clearing above Coecles Harbor on Shelter Island. The island is not known for its modern architecture, though there are several houses by Norman Jaffe, Morris/Sato, and William Pederson. A small shingled pomo bungalow designed by William Pederson that is more typical of the suburban landscape of the island sits next door. This house could not be more notable on the island because of its colors. The architects claim that “one of the most difficult decisions of our career was whether to paint the Shelter Island house or not.” Before it was painted it had “an ethereal quality when it was natural aluminum that we really loved and were concerned that paint would take some of the magic from the house. But we also knew that we would never have any credibility with anyone if we didn’t use color on our own house.”

THE SAGUARO PALM SPRINGS
PALM SPRINGS, CALIFORNIA

If ever there was a perfect location for a Stamberg Aferiat building it would be Palm Springs. The bright clear desert air of the spa and its history of lively free-for-all architecture makes it just right for a splash of bright color. The building has been an aging Holiday Inn on the outer limits of Palm Canyon Drive, and it surely needed some oomph! The architects’ color palette brightened and updated the tired structure very simply. It opened in time for last year’s Modernism week and this member of the *AN* staff stayed at the hotel and thoroughly enjoyed the cheery colors set against the blue San Jacinto Mountains.

ADA LOUISE HUXTABLE, 1921-2013

continued from front page *The Architect's Newspaper* of an exhibition of Santiago Calatrava's strangely saccharine sculptures at the Metropolitan Museum of Art. Her nose for pretentious posturing was sharply honed, but her reporter instincts were even more precise. She wanted to know everything that was going on everywhere—in New York.

It wasn't that she had no interest in the wider world of architecture; after all she served on the Pritzker Prize jury for years, but her inclination was to focus on what needed attention in the here and now across all five boroughs. This city alone contained enough concentrated wealth, power plays, civic ambition, and glorious opportunity to mirror all the world.

We met for tea and gossip at her mini-penthouse on Park Avenue, an exquisitely beige aerie blending New York intellectual with Italian rationalism, which is to say books and beige marble. I prepared to take mental notes on every anecdote she might relate about every historic moment in architecture she had experienced. But I soon quit, as her interests mainly centered around plumbing current events. She was also up to date, tracking the architecture blogs and emailing in the middle of the night with a far-flung circle of friends, to offer and receive the inside dope on this or that latest development.

We would later work together, tag-teaming stories for the *Wall Street Journal*. Huxtable's pattern was to write whatever story mattered most to her, and delegate to me those she couldn't visit personally. She did so via her beloved editor, Eric Gibson, who made sure that she had an easy time getting to anything she did want to see. As a deadline writer myself, I could only marvel at the depth and breadth of her research; she never fell back on opinion alone. She tracked down every official description, back-room back story, engineering plan, and planning department waiver before she even began to think or set fingers to keyboard. Criticism without informed reporting annoyed her.

The personalities and doings of architects were not all that interesting to her, either, except when they wrote her wounded letters with aggressive undertones. Those provided for hilarious anecdotes. But more and more often, she spoke of Garth, her husband, who had died in 1989, and was the true love and ballast of her life. She recalled with unfaded delight how she came home one day with a Pulitzer Prize, the first ever given for distinguished criticism, and how Garth handed her the trash to take out because that was her job.

JULIE V. IOVINE IS THE FORMER EDITOR-IN-CHIEF OF THE ARCHITECT'S NEWSPAPER AND CURRENTLY WRITES A COLUMN ON ARCHITECTURE FOR THE WALL STREET JOURNAL.

AT DEADLINE

HUDSON SQUARE TO SOAR TO NEW HEIGHTS

The New York Department of City Planning just approved a rezoning plan of Hudson Square that could likely change the scale of the neighborhood. Developers and landlords can now raise the building height to 290 feet along wide streets, which will make Hudson Square, an 18-block area located west of Soho and south of South Village, more suitable for residential and mixed-use development. Curbed reported that preservationists advocated for landmark designation for South Village to prevent any large-scale development from spilling over into the neighborhood, but a historic district was absent from the zoning amendments. Developer Trinity Real Estate, which owns 40 percent of Hudson Square's property, initially proposed the rezoning and has committed to making neighborhood improvements.

EXTERIOR CHANGES

The Landmarks Preservation Commission approved Foster + Partner's application for changes to the New York Public Library's Beaux-Arts exterior in a six-to-two vote. The \$300 million renovation calls for removing seven floors of stacks beneath the famous Rose Main Reading Room to accommodate a large workspace and the collections from the Mid-Manhattan and the Innovative Science, Industry, and Business Libraries.

CORNELL CLOSES IN ON NEW CAMPUS

The stars are aligning for Cornell's proposed technology campus on Roosevelt Island. The proposal has successfully made its way through New York City's Uniform Land Use Review Procedures, and recently won the support of Manhattan Community Board 8 and Manhattan Borough President Scott Stringer. Two remaining review processes are left, and if all goes well, Cornell will have the green light to start construction by 2014.

CHECK IN WITH RICHARDSON, OLMSTED, AND BERKE IN BUFFALO

The sprawling Richardson Olmsted Complex will soon be home to a boutique hotel, conference center, and the Buffalo Architecture Center. The former site of the Buffalo State Asylum has just received a boost from Governor Cuomo and the state to redevelop the 143-year old campus consisting of several Romanesque revival style buildings designed by H.H. Richardson and with grounds by Frederick Law Olmsted. Buffalo-based Flynn Battaglia Architects will oversee the renovation along with Deborah Berke Partners and Goody Clancy. The \$56.4 million project is expected to take three years to complete.

GROWING GOVERNORS

Development on Governors Island isn't slowing down any time soon. With construction of the new park by West 8 well underway, the Trust for Governor's Island has moved on to the next project: the south part of the island. The organization just issued a Request for Expressions of Interest for development of 33 acres. The organization is inviting developers, non-profits, and institutions to submit ideas ranging from commercial and educational to cultural.

NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

Transforming design into reality

For help achieving the goals of your next project, contact the Ornamental Metal Institute of New York.



Ornamental Metal Institute of New York

Publisher of *Metals in Construction*

211 E 43 ST | NY, NY 10017 | 212-697-5554 | www.ominy.org

Architect: Weiss/Manfredi Architecture/Landscape/Urbanism
Photographer: Albert Večerka

If, as Louis Kahn said, a brick wants to be part of an arch, what does a biopolymer molecule, a block of aerogel, or a slab of metallic foam want to be? The empirical basis for inferring bricks' intentions is well established, comprising building traditions that have evolved over millennia. For newer materials, the chance of moving from laboratories to construction sites can be a crapshoot. The successful ones not only capture markets but transform behavior.

The most promising approaches, materials specialists agree, emphasize integration rather than isolation. "We don't just create materials or products; we create information systems," says architect/author Blaine Brownell, who

co-directs the MS in Sustainable Design program at the University of Minnesota and whose most recent book, *Material Strategies: Innovative Applications in Architecture* (Princeton Architectural Press, 2012), links innovations in minerals, concrete, wood, metal, glass, and plastics to prominent case studies. Using the term *hypermaterial* to denote the convergence of materials and information processing, Brownell looks to the management of light, energy, and data as the leading edge of materials research.

Jason O. Vollen, associate director of the Center for Architecture Science and Ecology (CASE), a joint project of Rensselaer Polytechnic Institute and SOM, heralds "a fundamental paradigm

shift from moving energy mechanically, which is how we do it now, to moving energy materially." Instead of multiple layers of a structure performing different functions, Vollen says, as in Mike Davies' concept of the polyvalent wall, "We think one layer should do multiple things; we think a potential solution is the multivalent material. That's not so far off; it's speculative fiction rather than science fiction." Citing the "holy grail" of Lawrence Berkeley National Laboratory's Stephen Selkowitz—a material optimizing both daylight and insulation—Vollen says "what exists now won't do that, but what exists around the corner might." Nanotechnology, where categories blend and "metals can become

more like glasses, glasses become more like ceramics," he continues, is yielding unprecedented control over properties such as heat flow and daylight transmittance. With high-performance ceramics in particular offering properties that answer climate-change-driven imperatives, he is convinced, "the industry is poised for a revolution."

Materials research is often a matter of systematic biomimicry, invoking a parallel understanding of natural processes occurring over time on multiple scales, from the nanoscale to the visible to the ecosystemic. "It's not about translating shape, or a static image of a biological behavior," says Jenny E. Sabin, assistant professor of architecture at

Cornell and a founding member of Cecil Balmond's Nonlinear Systems Organization. As the architectural member of the National Science Foundation-sponsored ESkin interdisciplinary team, which also includes a materials scientist, a cell biologist, and a systems engineer, Sabin investigates homologies in materials, geometries, and forms. She describes her challenge as "thinking about how those properties could work across scales" and replicating them in "highly engineered, sustainable materials that have very sophisticated responses to environmental cues."

Generative models based on cellular activity inform her "Branching Morphogenesis" installation at Linz, Austria's

2009 Ars Electronica (comprising 75,000 cable zip ties in tension, organized according to microscale cellular forces) and her all-knitted myThread Pavilion for Nike's FlyKnit Collective, produced with New Jersey-based fabricator Shima Seiki USA. "It's not just that we can produce complex organic form," she continues, but that designers can "directly interact with manufacturing technologies...Working with soft textile-based materials at a large scale is only possible through really cutting-edge fabrication technologies." Strategies that arise from these investigations include "embedding a more nonlinear lifespan" into a material, so that products pass usefully through multiple life cycles; porosity, allowing lightness

Jenny Sabin's myThread Pavilion for Nike's FlyKnit Collective explores biodynamic models and data sets to illuminate new ways of thinking about material structures.



and transmissibility as well as strength; geometries that repel or absorb water, a high priority in materials that must endure sea-level rise; and self-organizing properties on nano-to-macro scales.

The technological transition suggested by business consultant David Morris, vice president of the Institute for Local Self-Reliance—replacing the hydrocarbon-based economy, with all its externalities, costly extractive processes, and resource-availability constraints, with an older, cleaner system, “the once and future carbohydrate economy”—calls for more use of lifelike materials, Brownell suggests: those derived from agriculture and those deriving knowledge from living systems. A brick may want to be thick, but

contemporary materials want to be smart.

Resource maximizers, beginning with light
Andrew H. Dent, PhD, vice president of library and materials research at Material ConneXion, sees two broad questions driving research in the field: what does Earth have in abundance, and what are we running out of? To the extent that materials and processes based on ample, readily available resources (from sunlight to silicon) replace those with sources in short supply (petroleum, gold, copper, clean air, and water), materials research represents a critical adaptation to emergent conditions.

Much of this work is economic optimization rather than new discovery, Dent

adds. Methods of developing biopolymers from a wide range of plants harvested in different regions and conditions (corn, castor, switch grass, sugar cane, potatoes, and others) are already known. “The issue is how to beat out oil,” he says, which “even at a high price is still significantly cheaper.” Tradeoffs of this sort are inevitable. A material may be lightweight enough that its production and transport save energy and yield an admirable overall ecological footprint, but its components pose toxicity concerns, as with ethylene tetrafluoroethylene (ETFE, the transparent insulating “pillow” material seen in the 2008 Olympic Water Cube and other buildings worldwide). Biopolymers for construc-

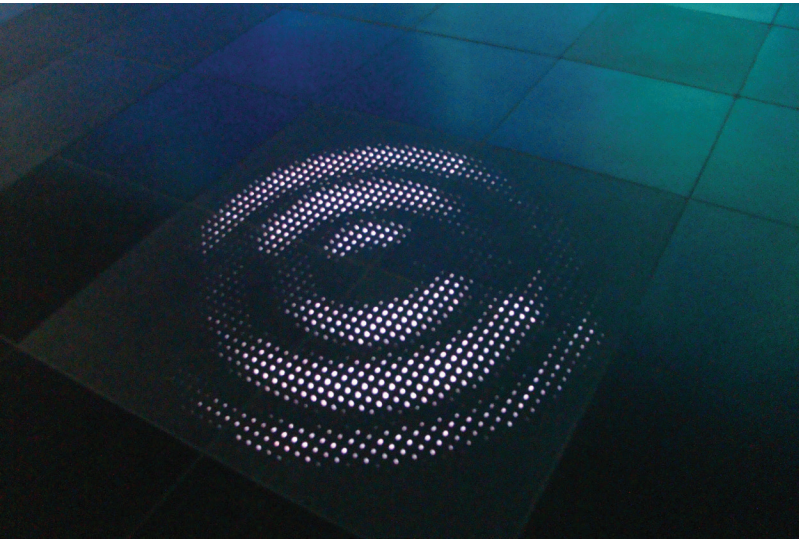
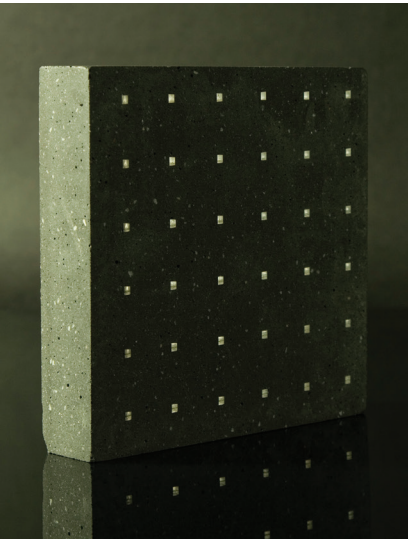
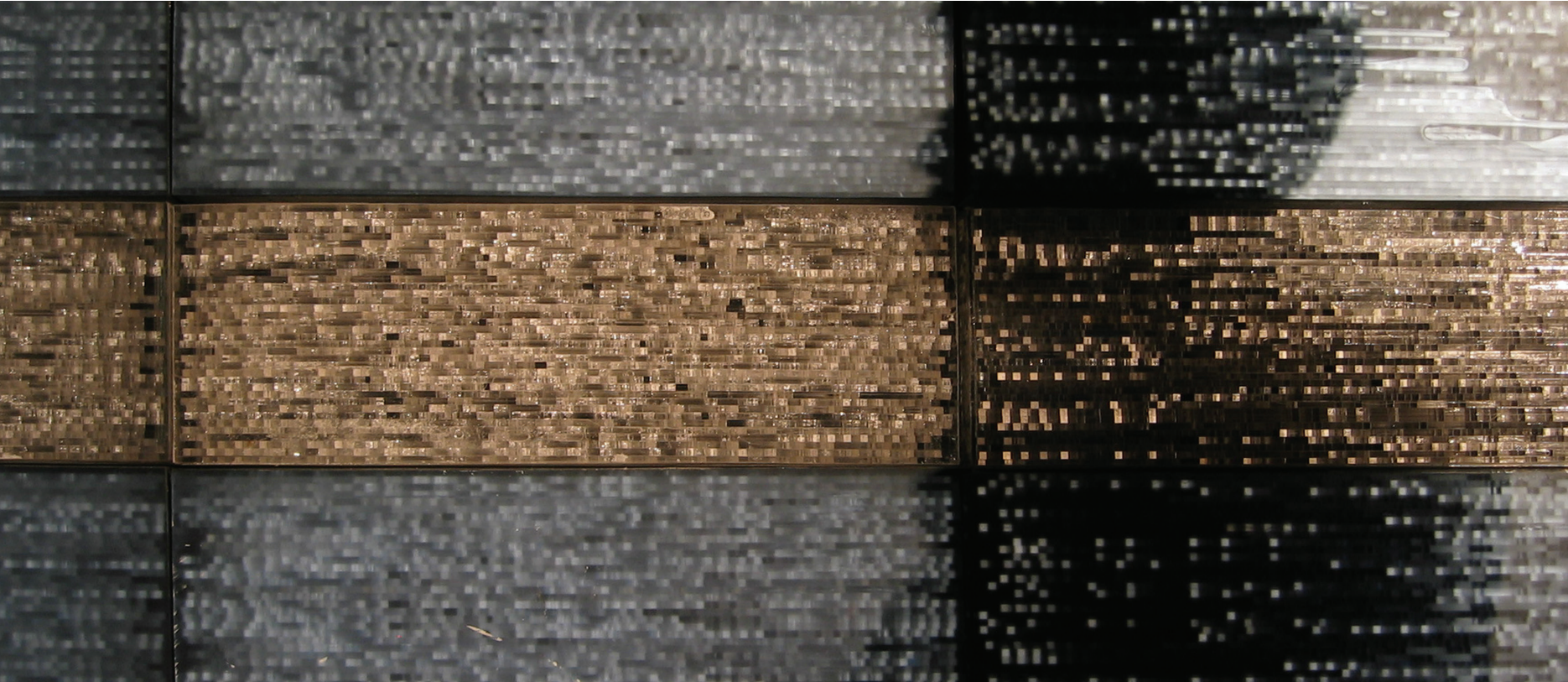
tion, consumer products, or fuel, likewise involve edible crops and thus compete with food production. “Back in 2006 and early ‘07,” Brownell recalls, “when there was so much excitement about biofuels and ethanol...states like Iowa were promising all kinds of fuel-making capacity without taking a hard look at how a lot of this corn that we make goes to developing countries in order to feed the world.” Vollen frames this starkly as “a political and regulatory issue: ‘if we replace oil with corn, what do we eat?’”

In this regard, viewing solar energy as the ultimate free resource, Brownell is particularly enthusiastic about products that harvest and manipulate light, such as Sensitile’s light-piping panels,

embedding optical channels in concrete and resin substrates, or a recent breakthrough at Duke University’s Pratt School of Engineering, scattering silver nanocubes on a gold film to “help the substrate absorb virtually all the light...so incredibly efficiently that nothing leaves the surface” and improving the efficiency of sensors. Another promising use of multiwall carbon nanotubes, he says, is field-induced polymer electroluminescent (FIPEL) technology, which generates a warm, nonflickering wavelength resembling sunlight—that spectrum that clearly influences human behavior and productivity in workplaces and learning places.” These flat lighting panels offer a distinct improvement over harsh compact

fluorescents and heat-inefficient incandescents, with efficiency approaching that of LEDs. Developed at Wake Forest University and licensed for commercial development to CeeLite Technologies, the panels can be integrated with flexible substrates and incorporated into windows or even textiles.

Brownell also cites the engineer/designer Akira Wakita’s work with “conductive threads to make thermochromic and photochromic textiles that can act as computer monitors.” The importance of lighting in the developing world, he emphasizes, makes it a promising field for leapfrogging technologies that address “the good but tough 99 percent question” about new materials’ relevance to global

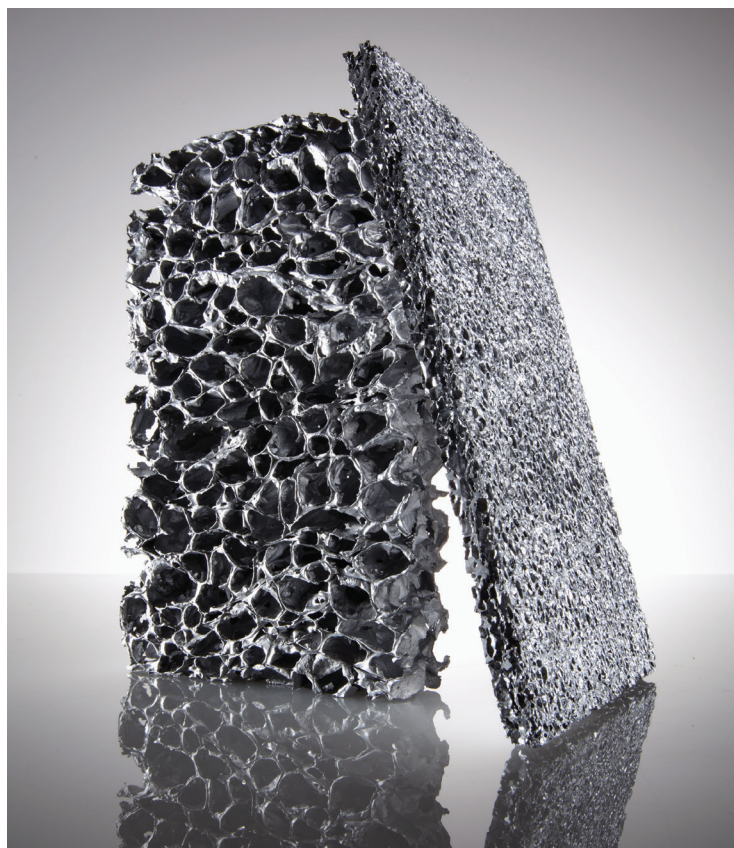


Sensitile’s light-piping panels harvest and manipulate light through optical channels embedded in concrete and resin substrates.



Top: Victor Li at the University of Michigan has been experimenting with fiber-reinforced bendable concrete.

Middle: Alusion, an aluminum foam that's 80 percent air, was derived from Cymat, a material used as glass shielding on military vehicles. **Bottom:** Lafarge's Ductal is a high performance concrete reinforced by organic, reinforced metallic fibers that increases the material's compression resistance, ductility, and longevity.



populations, as well as a generally fertile field for disruptive technologies. "I'm still marveling at how LEDs have transformed the whole lighting field," Brownell says. "It wasn't that long ago [that] it was kind of hard to find an LED."

Concrete, the most widely used construction material on Earth, is ripe for innovation. Its Portland cement component accounts for an estimated 5 percent of the global carbon footprint; by weight, concrete is environmentally friendlier than metals or polymers, Brownell says, but its sheer prevalence means that improving its performance has considerable ecological effects. Strategies include reducing cement volume with additives like blast furnace slag or rice husk ash (practiced by the Canadian firm EcoSmart). Then there is Calera's carbonate mineralization by aqueous precipitation, which diverts pre-heated flue gas into seawater, combines energy production, cement manufacture, and carbon sequestration, and enhances CO absorption by using magnesium silicate, iron carbonate, or other alternative components. This process is done by TecEco in Tasmania, Novacem in London, and Carbon-Cure in Nova Scotia. ("Concrete strikes me as something like *molé*," Brownell comments: "Every family has their own recipe.")

Tensile strength is a concern with any concrete; among various high-performance crack-resistant concretes that use silica fume, superplasticizers, ground quartz, or mineral fibers, Victor Li's work at the University of Michigan with fiber-reinforced, bendable concrete stretches the category's definition altogether. Lafarge's Ductal is another high-performance concrete that bridges the border between concretes and composites. A novel self-repair strategy developed at Newcastle University, BacillaFilla, programs a *Bacillus subtilis* strain to create calcium carbonate and a "microbial glue" when it is injected into cracks; it then cures to the same strength as the surrounding material (finally stopping, thanks to a genetic "kill switch" that keeps the bugs from surviving once they detect a surface; this feature re-

lieves hypothetical sci-fi concerns about an uncontrollable Bill Joy-style gray goo).

The prospect that concrete could move from carbon-positive to carbon-negative strikes many commentators as an achievable goal—provided the newer variants gain market share, despite contractors' comfort level with current recipes. "What we need," suggests Dent, "are some high-profile architects to use some of [the new] material and show its advantages by being part of a high-profile, near-carbon-zero building."

Material moneyball

Untested novelties face market resistance, particularly in areas where suboptimal technologies are entrenched, easily available, and (as Vollen points out) insurable. The factors that add up to successful technology transfer are far from systematic; for some materials, decades passed between their invention and commercialization. Dent hails Gorilla Glass, the ultra-strong, scratch-resistant surface that allows durability and interactivity in smartphones, as a transformative material that could also be useful in architecture. Yet when Corning developed the similar Chemcor glass in the early 1960s, it mothballed the product after about a decade, only to revive the idea on request from Apple in the mid-2000s. Serendipity and a suitable niche among related technologies appear essential for promising ideas to migrate from laboratory R&D to the Sweets catalog or the shelves of Home Depot.

One of nature's recurrent strategies for economizing on material bulk—porous forms—characterizes several materials whose properties have drawn attention. Metallic foams, often aluminum or zinc, combine strength with lightness and thermal resistance; one such product, an aluminum foam marketed by the Canadian firm Cymat as Smart-Shield, was originally developed as a blast barrier on the undersides of military vehicles that encounter roadside bombs. "An individual at Cymat who had an architectural background recognized that, in addition to having the extreme technical properties, the material was aesthetically interesting," reports Kelly Thomas, spokesperson for its distributor, Stone Source. Slightly altered in cell structure and slab thickness, rebranded as Alusion, the foam (80 percent air by volume) is now available to serve as walls, partitions, decorative fixtures, acoustic drop ceilings, or exterior cladding. Currently a specialty material, Alusion could conceivably gain increased prominence after the opening of the 9/11 Museum, where it will appear on the undersides of the twin fountains.

A class of even more ethereal

materials, aerogels, has existed since the 1930s: they are exceptionally light (often called "frozen smoke") and highly rated as thermal insulators. Brittleness limits their practical uses, though one aerogel, Kalwall+ Lumira, has found use as a translucent wall and skylight material. Recent work at NASA's Glenn Research Center (GRC) in Cleveland, however, has generated polymer-based aerogels robust enough to resist crumbling and flexible enough for use in building insulation, clothing, autos, and elsewhere. About 500 times as strong as silica aerogels, with R values up to ten times those of polymer-foam insulation, NASA's polyimide aerogel has attracted about 70 commercial inquiries since last August, reports GRC technology transfer specialist Amy B. Hiltabidel, with five possible U.S. manufacturers currently negotiating to license it.

It is too early to tell whether initial costs will drop enough for this material to catch on commercially, but Hiltabidel reports that on the GRC's Technology Readiness Level scale, where a basic-research project rates a 1 and a 10 is already on the space shuttle, polyimide aerogel, "one of the first materials that has attracted such a varied interest" outside the aerospace/defense sector, is currently about a 6. "Because it's more developed" than the average, she says, "it will have a faster time to market, and I would say well within five years, probably closer to two to three."

Conceivably, either of these materials could become what every product wants to be: a market-maker that changes people's expectations. Or both could end up in narrow niches. With any new technology, Vollen suggests, "what you probably want is not to bet on one horse; what you probably want to do, which is what nature has done, is bet on many horses. Within the larger ecosystem of material ecology and construction ecology, there will always be a place for new things to survive, and the longer each one of these things survives, the more fit it is, and the more it's going to solve the problem, long-term."

He analogizes commercial ecosystems to earthly ones: "In the ecological model, you think about what fills the void when something leaves: there's always a gap... We think they'll all find a place in the ecosystem, and we should encourage them. What's really critical, I think now, is to encourage the process by which we use each building as an experiment, as a demonstration site, and see which one is going to be the model of fitness in the future."

BILL MILLARD IS A NEW YORK CITY BASED WRITER AND A FREQUENT CONTRIBUTOR TO AN.

FEBRUARY

WEDNESDAY 6
EVENT

Principles of Ecological Landscape Design
7:00 p.m.
Van Alen Books
30 West 22nd St.
New York
vanalenbooks.org

LECTURE

Transgress: Blurring Boundaries in Architecture
6:30 p.m.
Avery Hall
Columbia GSAPP
1172 Amsterdam Ave.
New York
arch.columbia.edu

THURSDAY 7

EXHIBITION OPENING
Suspended City: L'Aquila After the Earthquake of 2009
9:00 a.m.
MIT School of Architecture and Planning
77 Massachusetts Ave.
Cambridge, MA
sap.mit.edu

FRIDAY 8

EXHIBITION OPENING
20/20/13
7:00 p.m.
Studio 10
56 Bogart St.
Brooklyn, NY
studio10bogart.com

SATURDAY 9

WITH THE KIDS
Design Your Dream Room
10:30 a.m.
Boston Society of Architects
290 Congress St.
Boston, MA
bsaspace.org

MONDAY 11

LECTURE
Fernando Vegas & Camilla Mileto
6:00 p.m.
Meyerson Hall
University of Pennsylvania
210 South 24th St.
Philadelphia, PA
design.upenn.edu

WEDNESDAY 13

EXHIBITION OPENING
Micro-Housing Units by What's In
6:00 p.m.
Boston Society of Architects
290 Congress St.
Boston, MA
bsaspace.org

LECTURE

Cities Without Ground: A Hong Kong Guidebook
7:00 p.m.
Van Alen Books
30 West 22nd St.
New York
vanalenbooks.org

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

EVENT

NYC's Post-Sandy Recovery: How're We Doin'?
6:00 p.m.
The Center For Architecture
536 LaGuardia Pl.
New York
cfa.aiany.org

MONDAY 18

LECTURE
Landscape as Digital Media
6:00 p.m.
Meyerson Hall
University of Pennsylvania
210 South 24th St.
Philadelphia, PA
design.upenn.edu

THURSDAY 21

EVENT
Metamorphosis: Infrastructure to Civic Spaces
6:30 p.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

EVENT

Learning from Sandy: Is Philadelphia Prepared for the Next Natural Disaster?
5:30 p.m.
The Academy of Natural Sciences of Drexel University
1900 Benjamin Franklin Pkwy.
Philadelphia
aiaphiladelphia.org

THURSDAY 28

EVENT
The Biography of a Building: How Robert Sainsbury and Norman Foster Built a Great Museum
6:30 p.m.
Avery Hall
Columbia GSAPP
1172 Amsterdam Ave.
New York
arch.columbia.edu

MARCH

SUNDAY 3

EVENT
Playing with the Past: Exploring Toys of Yesterday
12:00 p.m.
Museum of the City of New York
1220 Fifth Ave.
macny.org

TUESDAY 5

WORKSHOP
Capture and Create Your Way to Great Architectural Photography
9:00 a.m.
District Architecture Center
421 Seventh St. NW
Washington, D.C.
aiadc.com

LECTURE

Clive Wilkinson Architects
6:30 p.m.
Cooper-Hewitt Design Center
2 East 91st St.
New York
cooperhewitt.org



COURTESY LEHMAN COLLEGE

CONTEMPORARY CARTOGRAPHIES

Lehman College Art Gallery
250 Bedford Park Blvd., Bronx, NY
Through May 11

Lehman College's *Contemporary Cartographies* exhibition, curated by Susan Hoeltzel and Yuneikys Villalonga, showcases a group of contemporary artists working with and displaying maps in a variety of mediums and forms. Some artists have adapted existing maps to create new objects or displays while others have created either traditional or abstract maps out of unique materials. The maps in this exhibition may describe or expand on geographic forms or accepted borders, while others narrate imagined or conceptual landscapes.



GAMCO Manufacturing
Quality Fenestration
and Architectural
Metals
for Over 25 Years



131-10 Maple Avenue
Flushing, NY 11355
www.gamcocorp.com
T: 718-359-8833
info@gamcocorp.com

Storefront Entranceways
Skylights Curtain Wall
Canopies Covers and Claddings
Railings Architectural Sunshades

A/B

THE HIGHEST EXPRESSION OF CUSTOM UPHOLSTERY®

"Infinite Seating & Sleeping
Solutions for World Class
Contract & Residential
Design Professionals"



D & D Building | 979 Third Avenue | Ste 414 | New York, NY 10022
222 Merchandise Mart Plaza | Ste 1470 | Chicago, IL 60654

visit our website averyboardman.com to explore infinite solutions

Avery Boardman HOSPITALITY



COURTESY MAGNUS LARSSON STUDIO

Dune, designed by Magnus Larsson, would use bacteria to slow the spread of the desert.

DESIGN WITH NATURE?

Bio Design: Nature + Science + Creativity
William Myers
The Museum of Modern Art, \$50

Would you wear a jacket grown from bacteria? Get a tattoo digitally printed on your skin using stem cell technology? How about sip on a plastic cup made possible by the electrochemical wonders of human waste? This futuristic, faintly unsettling collision of biology and design is the subject of William Myers' *Bio Design: Nature + Science + Creativity*, a lush, 288-page tome that works as both high-minded eye candy and environmental battle cry. If *Bio Design*

has a fault, though, it's that the book is all too sanguine about the prospects of a marriage between biology and design, and about the latter's ability to tame the former to suit its needs.

Myers is a New York-based freelance writer (and contributor to this newspaper). His premise in *Bio Design* is that designers and architects have drawn inspiration from biology since the days of Lalique and Mucha. Only recently, though, have advances in

biotechnology—advances that the late Steve Jobs called “the biggest innovations of the twenty-first century,” as the back of the book helpfully notes—given designers the tools to fold real live organisms into their work. It is now theoretically possible to cross trees with glow-in-the-dark jellyfish genes, creating organic street lamps. It's possible to use sand and bacteria to grow a Great Wall-style bulwark against the spread of the Sahara desert, and to transform E. coli into the digital data stores of tomorrow. It's even possible to whip up a mood-enhancing mousse from a diner's own blood.

These sorts of things aren't just the lofty ideas of a few designers-turned-mad scientists. In Myers' telling, they're key to righting centuries of environmental wrongs. “The 20th century did not demand as dramatic a transformation as that which the 21st century appears to require,” he writes. “Building with bacteria and other organisms is simultaneously becoming a technological possibility and a *necessity*.”

As evidence, he compiles an impressive kaleidoscope of projects, each lusciously—almost pornographically—illustrated. Many of these images will be familiar to readers who feast regularly on design blogs, but that doesn't detract from the power of seeing them all in one place, a vibrant petri dish of our bio-connected future.

Myers is a deft, often-thoughtful guide. He has an unobtrusive writing style that eschews the “gee whiz!” response that bleeding-edge design typically inspires. He also acknowledges that biodesign faces significant economic and political hurdles and must be accompanied by new regulations

and financial incentives to reach its potential. But there's a question he does not address, except in passing: Is biodesign *good* design?

If it's as urgent as Myers suggests, it damn well better be. Maybe it's too soon to say. A lot of the featured projects are in the conceptual or prototype phase. Others occupy the looser precincts of art and thus don't hew to the usual design standards. But I would've liked some consideration of the projects' individual merits beyond the boilerplate I can find on Designboom. Are they functional? Affordable? Lasting? The earth-saving credentials of biodesign won't matter a jot if it doesn't meet these, and other, criteria.

Take the Baubotanik Tower, a 29-foot-tall green building that architects at the University of Stuttgart engineered out of living trees. But the plants require a (not very green) steel-tube scaffold to grow. And it will be five to 10 years before the design is, in Myers' words, “fully functional.” I have no idea whether that means it will be habitable or merely stable enough to not collapse. The project is an intriguing demonstration of our potential to integrate the natural world into the built environment. But is it the future?

Myers in general seems complacent about the uncertainties of biodesign, as if they were somehow external to the endeavor of imbuing the lifeless with life. He insists that the benefits outweigh the “unintended consequences”—a pat conclusion that isn't borne out by even recent attempts at bringing biology to heel.

Recently, *Scientific American* ran an article about a woman in her late 60s who went to the doctor complaining of swelling and an odd clicking sound in her eye. Turns out she had bone fragments growing in her face. She'd forked over \$20,000 for an untested



MAYNARD L. PARKER

Judge Anderson Residences photographed by Parker in 1963.

From the late 1930s through the early '60s, few photographers documented the changing residential lifestyles of the nuclear family as extensively as Maynard L. Parker.

Crisscrossing the nation, primarily for *House Beautiful* magazine and *Better Homes & Gardens*, Parker made photographs that championed the slowly emerging modern esthetic of the suburban Ranch-style house and the impact of the postwar consumer extravaganza.

Editor Jennifer Watts has put together a nice monograph on the best, most typical images Parker produced, starting from the peak of his long career. Still, these images read much more as a fun history of postwar suburbia and the growth of Southern California than as a documentation of the period's architecture. Flipping through this book reminds you of going through old *Life* magazines while watching *Leave it to Beaver*. Modern kitchen appliances, hi-fi systems, and table settings are given equal footing with the architecture. Watts also does a nice job of providing a context to Parker's photographs.

His legacy, she explains, is mostly one that translates the design directives of his various editors, in particular Elizabeth Gordon of *House Beautiful*. Gordon didn't always have to be on location for the shoot, as Parker had been well conditioned to give her exactly what she was looking for. Gordon had her own agenda of not just

pleasing the advertisers but of steering her readership away from the International style and “left wing” architects, such as Gropius and Mies, and more toward her views of middle class living and a “station wagon way of life.”

Parker, working the same territory at the same time as Julius Shulman, was the go-to photographer for shooting the interiors of homes owned by Hollywood stars and the growing number of wealthy entertainment executives. As much as Shulman glamorized the Hollywood “house on the hill,” his aim first and foremost was about photographing the architecture. For Parker and the shelter magazines, it was about promoting a style and lifestyle that readers could either aspire to or at least live vicariously.

While Shulman was winning commissions from architects such as Pierre Koenig, Richard Neutra, and Raphael Soriano, Parker was left with shooting, for the likes of Quincy Jones, Leo Blackman, and Cliff May, housing developments, along with department store interior design service installations.

Although Watts has put together a book that shows Maynard Parker at his best, sadly this is still not saying a lot. Through *House Beautiful* Parker photographed a number of Frank Lloyd Wright projects and some of Edward Durell Stone's work. But even the most avid Wright fan would be hard pressed to conjure up a single one of these images. Maynard Parker was clearly a hard-working, prolific, successful and very good photographer, just not a great one.

The three pillars of midcentury architectural

photography were Ken Hedrick in Chicago, Julius Shulman in Los Angeles, and Ezra Stoller working out of New York. They are not equal, though. It is no exaggeration to say Ezra Stoller is the father of modern architectural photography. Stoller's compositional aesthetic and technical mastery place him in the 20th century photographic pantheon with the likes of Ansel Adams, Berenice Abbott, and Edward Weston—this despite his being an editorial photographer who never aspired to be a fine art photographer.

Ezra Stoller Photographer, edited by Nina Rappaport and Erica Stoller, the photographer's daughter and the owner of the Esto Photographics agency and archive, is a beautiful compilation of one iconic image after another that Ezra Stoller created during a 40-year career. Stoller photographed most of the best midcentury architectural masterpieces and created truly memorable images. When we think of either Saarinen's TWA terminal, Wright's Falling Water and the Guggenheim Museum, Philip Johnson's Glass House, or Louis Kahn's Salk Institute, we invariably think of these buildings as an Ezra Stoller image.

And for many great buildings, Stoller's images are all that is left, thereby becoming the last word. Examples include Wright's Johnson Wax Tower and headquarters, Morris Lapidus' Americana Hotel, and the New York State pavilion from the 1964 World's Fair. Stoller's photographic style of simple, clean, graphic compositions was a perfect complement to the

continued on page 15

ASPIRATIONAL EYES

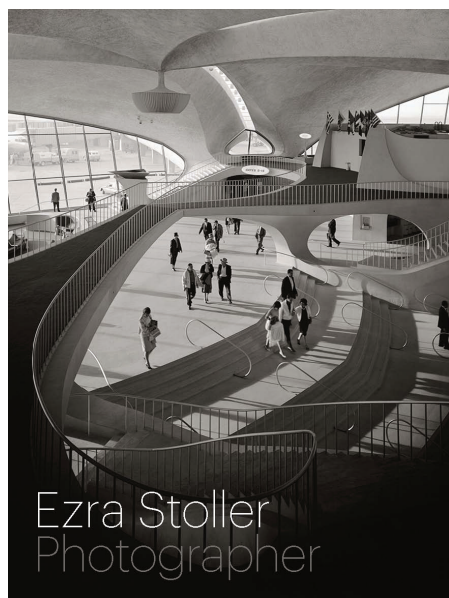
Maynard L. Parker: Modern Photography and the American Dream
Jennifer Watts
Yale University Press, \$65

Ezra Stoller Photographer:
Nina Rappaport and Erica Stoller
Yale University Press, \$65

cosmetic procedure in which the doctor isolated adult stem cells from her abdominal fat and injected them into her face, with a dermal filler, making the stem cells ossify. You could call the result an anomaly—one of those “unintended consequences” Myers warns about. But you could also say that it was perfectly natural. The history of humans bending biology to their whims is a history of unintended consequences. In the 1970s, biologists tried to control a weed out West by importing an enemy insect. But the insect didn’t do its job and instead caused an unexpected surge in the population of deer mice, which carry hantavirus, a disease that can kill people.

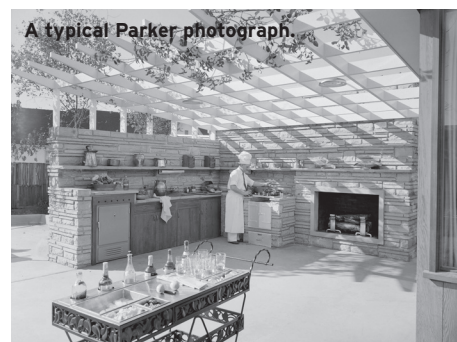
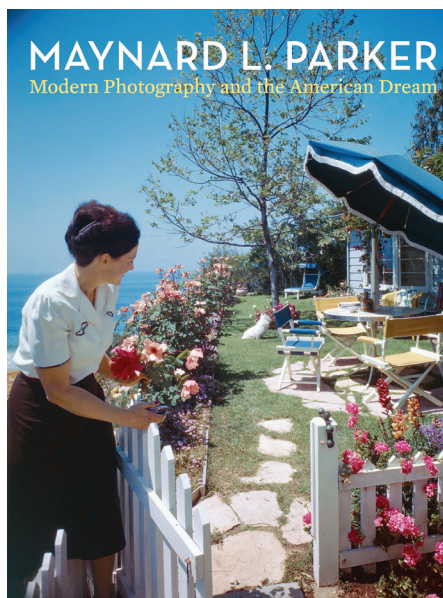
Clearly, biology is not always well understood. It’s wildly unpredictable. And just because something is, or derives from, life, doesn’t guarantee that it will protect the environment—or us. One of the most impressive innovations described in the book is a brick made by combining sand, bacteria, and a solution of calcium chloride and urea to create a green alternative to standard kiln-fired bricks. But the process generates ammonia, a toxic byproduct and “a considerable obstacle,” as Myers himself admits. *Bio Design* offers an excellent introduction to a promising new design discipline. Yet to say, at this early stage, that the field is *necessary* to our future is a judgment that should be viewed with as much skepticism as the notion that you can inject your belly into your eyes and look 20 again.

SUZANNE LABARRE IS THE EDITOR OF POPULAR SCIENCE ONLINE.



ASPIRATIONAL EYES continued from front page clean-lined and unadorned simplicity of modern architecture. Oft times Stoller could summarize a building in one shot encompassing all its essential elements.

It is not a stretch to say that some of the projects Stoller photographed are considered great architecture merely from the credibility Stoller’s images bestowed upon them. The Parking Garage in Miami, by Robert Law Weed, is a good example, showing each car carefully positioned without hindering the graceful floating effect of the stacked decking. This was truly “form following function.” Still, the structure was also just a parking garage. Yet Stoller’s image forces the viewer to appreciate it



and lets the images speak for themselves. Nina Rappaport, meanwhile, writes extensively about Stoller’s under-appreciated industrial images. Fortunately, many pages are dedicated to showing off his great catalogue of, once again, beautifully composed and technically near-perfect images. Stoller’s industrial images are the hidden treasure of his vast career catalogue. In his industrial imagery, as in his architectural images, the Stoller style is ever-present. Simple compositions are often dramatically lit, but not overly lit, to bring out the beauty of the subject, be it a pharmaceutical manufacturing plant, paper plant, or hydro-electric dam. It is some of these detailed images that have the fine art quality of an Edward Weston photo.

Overall, Stoller’s work was a perfect blend of compositional artistry, technical know-how, and patience. For someone who was simply documenting others’ work, Stoller blurred the line between the architect’s art and his own.

WHITNEY COX IS A NEW YORK-BASED PHOTOGRAPHER.

DESIGN TRENDS INSPIRATION EDUCATION

CONNECTING

THE TILE + STONE INDUSTRY

Connect with the world of tile + stone design at Coverings, the ultimate design resource attended by more than 20,000 tile + stone professionals and 900+ of the finest suppliers from around the globe. View magnificent vignettes to inspire your next project, seek technical advice to ensure proper specifications, and attend nearly 70 FREE educational sessions qualifying for valuable certification credits. Coverings is an AIA/CES Provider, an NKBA CEU Provider Partner and your absolute connection to free education and CEUs.

Connect with the most inspirational tile + stone design event of your year.

coverings
THE ULTIMATE TILE + STONE EXPERIENCE SM

COVERINGS 2013 APRIL 29–MAY 2 ATLANTA, GA USA

REGISTER NOW FOR FREE AT COVERINGS.COM

Please use VIP Code AAN3 when registering.



facades

PERFORMANCE

NYC APRIL 11+12 2013

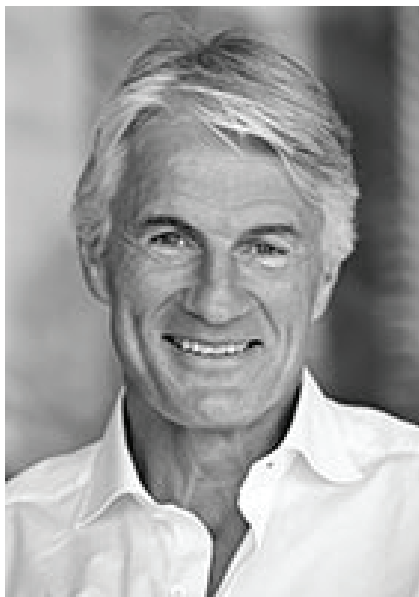
PRESENTED BY

THE
ARCHITECTS
NEWSPAPER



Keynote Speaker: Christoph Ingenhoven

World Class Sustainable Design Visionary



EDGAR R. SCHOEPA

REGISTRATION OPENING SOON!

Cut through the jargon and consider the heart of high performance building envelopes. Join a broad consortium of your peers at **facades+PERFORMANCE**, where experts in the industry will analyze, discuss, and dispute the development, implementation, and maintenance of high-performance building enclosures.

Discover new perspectives on building skins and opportunities for advancement in the delivery of cladding systems.

For Sponsorship Opportunities,
contact Diana Darling
at ddarling@archpaper.com

CONFERENCE CHAIR



SPONSORED BY



LASVIT

NBK | ARCHITECTURAL
TERRACOTTA



**Thornton
Tomasetti**



SUPPORTING SPONSORS

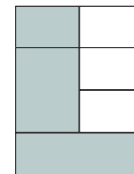


Visit www.facade.archpaper.com for more information.

MARKETPLACE

THE ARCHITECT'S NEWSPAPER FEBRUARY 6, 2013

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
Contact:
Adriana Echandi
21 Murray Street, 5th Floor, New York, NY 10007
TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com



TWO CONFERENCES
ONE PLACE
ORLANDO, FL

2013 DESIGN-BUILD FOR WATER/WASTEWATER
MARCH 20 - 22, 2013
ORLANDO, FL

2013 DESIGN-BUILD IN TRANSPORTATION
Orlando, FL • March 18-20, 2013

Speeding Toward Innovative Project Delivery
MARCH 18-20, 2013

Delivering Quality Through Integration
MARCH 20-22, 2013

WWW.DBIA.ORG/CONFERENCES

DBIA 20
1993-2013
Integration Is Our Foundation

Early-Bird Deadline is Feb. 8

ARCHITECTURAL DIGEST HOME DESIGN SHOW

MARCH 21-24, 2013

THURSDAY: OPEN TO THE TRADE & PREVIEW TICKET HOLDERS
FRIDAY-SUNDAY: OPEN TO THE PUBLIC

PIER 94, 55TH STREET AT TWELFTH AVENUE, NEW YORK CITY



CO-SPONSORED BY
The New York Times
NYTIMES.COM

For tickets and show details,
visit ADHomeDesignShow.com



CO-LOCATED WITH
DIFFA'S DINING BY DESIGN
NY 2013, a spectacle of
dining environments. diffa.org

SPONSORED IN PART BY



THE LINCOLN MOTOR COMPANY



PRODUCED BY
MERCHANDISE MART PROPERTIES, INC. MMPI

PHOTO BY ROGER DAVIES; ARCHITECTURE BY STANDARD;
LANDSCAPE DESIGN BY PAMELA BURTON & CO.



Ezra Stoller Beyond Architecture

January 24 to March 2, 2013
at the Yossi Milo Gallery
245 Tenth Avenue, New York

PK-30 system
FOLDING WALLS • PARTITIONS • SLIDING DOOR SYSTEM

WWW.PK30.COM

SUBSCRIBE

THE ARCHITECT'S NEWSPAPER, THE EAST'S ONLY ARCHITECTURE
AND DESIGN TABLOID, IS PUBLISHED 15 TIMES PER YEAR.

Registered architects in Northeast area (NY, NJ, CT, PA, MA, MD, DE, RI AND DC) **FREE**.
Fill out the following information. *Must provide RA number **Must provide valid student I.D.

☐ Tri-state RA FREE! * ☐ 1 year \$39 ☐ 2 years \$69.95 ☐ Institutional \$149 ☐ Canada/Mexico \$75 ☐ International \$160

Mail this form with a check payable to: The Architect's Newspaper, LLC.
The Architect's Newspaper, 21 Murray St., 5th Floor New York, NY 10007 ref. 02.06.13

Name _____ Date _____

Company _____

Address _____

City _____ State _____ Zip Code _____

Email _____ Phone _____

RA License Number _____

Credit Card Number _____ Exp. Date _____

SIGNATURE REQUIRED

INDUSTRY

- ☐ Academic
- ☐ Architecture
- ☐ Construction
- ☐ Design
- ☐ Engineering
- ☐ Government
- ☐ Planning/ Urban Design
- ☐ Real Estate/ Developer
- ☐ Other

JOB FUNCTION

- ☐ Academic
- ☐ Architect
- ☐ Designer
- ☐ Draftperson
- ☐ Government
- ☐ Project Manager
- ☐ Technical Staff
- ☐ Student
- ☐ Other

FIRM INCOME

- ☐ Under \$500,000
- ☐ \$500,000 to 1 million
- ☐ \$1 to 5 million
- ☐ +\$5 million

EMPLOYEES

- ☐ 1-4
- ☐ 5-9
- ☐ 10-19
- ☐ 20-49
- ☐ 50-99
- ☐ 100-249
- ☐ 250-499

THE
ARCHITECT'S NEWSPAPER
WWW.ARCHPAPER.COM/SUBSCRIBE



COURTESY NAI

After six years leading the renowned Netherlands Architecture Institute (NAi), Ole Bouman recently stepped down to pursue independent projects, following a government-mandated reorganization. William Menking sat down with Bouman to discuss the role of the Institute, its evolving mission, and the future of the discipline of architecture.

William Menking: You recently left the Netherlands Architecture Institute. But why did it appeal to you to begin with?

Ole Bouman: Because it crystallizes more than a century of faith in the power of architecture. It combines the national architecture archive, a well-equipped museum and an active debate center. Together, it does not defend the interest of architects but cultivates the timeless role of architecture as a cultural discipline and as a contribution to society.

From an American point of view, The Netherlands seems to have a highly sophisticated architecture culture. Is that the reason why the NAi was created in the 1980s, or did the NAi kind of help create that?

There was already a very strong internationally acknowledged architectural culture if you think about famous names like Van Doesburg, Van Eyck, Habraken, and Koolhaas. There was also a strong tradition among politicians and some enlightened clients to translate their social objectives into architecture. But in the 1980s a new phenomenon emerged, seeing architecture as a kind of vehicle for political and institutional profiling, and as an instrument to create economical value. These new energies helped to make the case for an architecture institute to foster broad awareness to help people understand that architecture could make the difference.

Did the NAi encourage that kind of thinking?

It always tried, but it was not necessarily successful. The ingredients were all there. There was the great collection; there was a podium to discuss ideas in architecture; and there was a place to exhibit both. This was its wealth, but also its problem. Because how do visitors relate to all of them in some way?

How to profile an institution if you have so many different characters working there, for different audiences, if you have all these different interests to address? When I was invited to this job I came with one unifying proposition: reconnect architecture to urgent issues that most people will acknowledge as such; either in terms of preservation, or in terms of ordinary daily concerns of citizens. Or as an agenda for the future of our society. We called this approach an "Architecture of Consequence." First meeting some tough criticism as it went beyond the professional discourse and leaving some professional defense mechanisms shattered, now it is a widely accepted new direction in architecture that picks up more and more momentum.

What do you think are the highlights of directing the NAi for six years?

First of all, the renovation of the building to make it much more a civic space. It used to be a pretty solid bastion across a pond, which many people not even dared to enter. Now it provides a public experience to many more visitors. It has the best of the collection permanently on display for the hardcore architecture lovers, while it offers a variety of programs to kids and families to enjoy making things.

This public character of architecture also translated into the Architecture of Consequence agenda, relentlessly producing evidence that architecture can help resolve big issues. With the NAi building itself, but also for instance by way of matchmaking projects, directly connecting the potential of design talent with the urgencies of our time and the key decision makers. I'm proud of the way we worked with housing corporations helping them to rely more on architects in their tough choices. Finally, I will always remember how I could end my serving term with the celebration of the love for architecture, showing the major exhibition on Louis Kahn.

What about your work at the Venice Biennale?

Another very rewarding experience. The Dutch pavilion designed by Gerrit Rietveld is a perfect place to demonstrate the power of architecture in so many ways. That's what's what I tried to do in

Left: The Netherlands Architecture Institute.

the last three installments. The first time in 2008 we asked big questions about the future of this discipline in the wake of the terrifying fire that destroyed the Faculty of Architecture in Delft. We asked ourselves the question what a faculty of architecture actually is, how architecture should be taught and how in our time it should be represented in a building.

Two years later we presented Vacant NL, an abysmal image of the scale of abandoned architecture in a country that is so famous for it. It became radically clear that traditional architecture increasingly is an answer to questions that are no longer asked. Last year we completed the trilogy by showing how architecture still could be powerful and resourceful, breathing new air into the old foundations of existing buildings with very few means. One moving curtain designed by Petra Blaisse multiplied the building many times and enhanced its experiences profoundly—pure value creation.

Why did the government make the decision to change the structure of the NAi, if it has been such a success?

Good question, with no single answer. First of all architecture is no longer as popular among politicians as it used to be. They now have different bets, topics like creative industry or design thinking. We have been through a re-appreciation of terminology. Also the meaning of words became much less precise. Whereas architecture became a name for more or less any spatial practice even beyond building, also design lost its meaning as "making things look nice" and becoming more about the organization of life and its processes. So these concepts have an increasing overlap. Designers are dealing with issues that until recently used to be called architectural. Vice versa architects have no problem to enter the design world.

Has architecture has been submerged under this rubric of design?

Yes, also because of its economical weakness. It's a survival technique. For many it begins to sound more viable to be a designer than to be an architect. Many architects are pretty okay for instance with defending themselves as being part of the creative industries because then they belong to a growing sector rather than one in decline.

What do you think about letting the market decide over the destiny of architecture?

Well I think in general it is a very sound principle: not just to let the market but to let society decide where culture should go and to escape the bubble in which civil servants and culture managers decide where the culture should go. Nobody should be against that kind of stress test. It's not related to a budget cut, it's based a principle. However, you have to get suspicious when a budget cut is defended with the reality check. Government is smart enough to know that just taking money from culture is a very unpopular

move but if you do that by claiming that this is reality check it sounds much better. In the case of the NAi one also can ask the question how much reality we can find in an enforced merger that government wants for ideological reasons.

How is the merger going to work?

I don't know yet. There is a risk and there's a potential. What I have done the last year is to minimize the first and to maximize the latter. The government said you no longer can count on any support if only you decide to remain as the NAi. It's like saying I kill you, but maybe you can survive as a different guy with a different mission, which is to become a support office for the creative industries. But there was some space to maneuver and to invent a new intrinsic motivation. For me that was the Bauhaus potential, to develop an institute that could play a similar role in culture, rallying some diverse disciplines behind a heartfelt purpose: to preserve, explore, and deploy design for the good cause. To glorify creativity as an indispensable dimension of social agency. I am happy that I was able to leave that idea as a solid legacy. The Council of Culture even sanctioned this new idea with a positive report.

Will all of those things happen in this new organization?

It's up to the new director to decide. The most important is that he can present a strong vision based on the overlap between the disciplines involved. But you will also need the government to give it some time and space to manoeuvre and build up something for some time, instead of another major intervention as happened two years ago, when it stated in a way that it didn't want us to be fully dedicated to architecture anymore. That's also why for me this implied the end of my term, because I signed for being committed to architecture out of free will.

So what are you going to do now?

Doing architecture in some way, of course, and creating value with it. I will continue to work in terms of identifying the issues that matter, and applying the potentials of design to them, in any way I can: by designing, funding, moderating, writing, curating, teaching, imagining, and other forms of creative leadership. I think I may be able to contribute to the honor of architecture because there is so much where architecture can make the difference. I'm talking about the self-esteem of a discipline, which is not the same as egomania.

I don't know yet to which extent I will do this in response to clients, or out of unsolicited action, but undoubtedly I will do it with the spirit of a volunteer.



THE FUTURE. ILLUMINATED.

We see the future clearly. And so will you.

Philadelphia, PA USA
Pennsylvania Convention Center
4.21.13 – 4.25.13

www.lightfair.com



In collaboration with
The Illuminating
Engineering Society

IALD

In collaboration with
The International
Association of
Lighting Designers



AMC
Produced &
Managed by
AMC, Inc.

PHOTO CREDITS
(1) BANNER MD ANDERSON CANCER CENTER LANTERN OF HOPE, GILBERT, AZ USA | LIGHTING DESIGN
BY CANNON DESIGN | © BILL TIMMERMAN / © MARK SKALNY (2) UNITED STATES INSTITUTE OF PEACE,
WASHINGTON, DC USA | LIGHTING DESIGN BY LAM PARTNERS | © GLENN HEINMILLER, IALD, LAM PARTNERS,
© BILL FITZ-PATRICK, UNITED STATES INSTITUTE OF PEACE (3) CHANDLER CITY HALL EXTERIOR LIGHTING,
CHANDLER, AZ USA | LIGHTING DESIGN BY SMITHGROUP JJR | © TIMMERMAN PHOTOGRAPHY



New Solarban® R100 solar control, low-e glass. A better glass for a better environment.

Clean lines. Clean look. Clean conscience. It's a lot to expect from an ordinary piece of glass. Then again, Solarban® R100 solar control, low-e glass is about as far from ordinary as you get – thanks to a Solar Heat Gain Coefficient of .23 and a neutral-reflective appearance that lets your building put its best face forward. And you'll really be surprised by the extraordinary energy savings you can expect with Solarban R100 glass. To get your copy of the white paper, go to ppgideascales.com/SBr100.



Solarban, IdeaScapes, PPG and the PPG logo are trademarks owned by PPG Industries Ohio, Inc. | Cradle to Cradle Certified™ is a certification mark of MBDC.